SFU

OFFICE OF THE ASSOCIATE VICE-PRESIDENT, ACADEMIC AND
ASSOCIATE PROVOST

8888 University Drive,	TEL: 778.782.4636	avpcio@sfu.ca
Burnaby, BC	FAX: 778.782.5876	www.sfu.ca/vpacademic
Canada V5A 1S6		

MEMORANDUM

ATTENTION	Senate	**DATE**	February 4, 2011
FROM	Bill Krane, Chair	**PAGES**	1/1
	Senate Committee on Undergraduate Studies		
RE:	Faculty of Communication, Art and Technology (SCUS 11-11)		

For information:

Acting under delegated authority at its meeting of February 3, 2011, SCUS approved the following curriculum revisions effective Fall 2011:

1. School of Communication (SCUS 11-11a)

   (a) New Course Proposal: CMNS 357-4, Audio Media Analysis
   (b) The deletion of CMNS 472 and 474

2. School of Interactive Arts and Technology (SCUS 11-11b)

   (a) Change to the Additional Requirements section for the BA (Major, Honours) BSc (Major, Honours)

Senators wishing to consult a more detailed report of curriculum revisions may do so on the Web at http://www.sfu.ca/senate/Senate_agenda.html following the posting of the agenda. If you are unable to access the information, please call 778-782-3168 or email shelley_gair@sfu.ca.

SIMON FRASER UNIVERSITY   THINKING OF THE WORLD

SFU

FACULTY OF COMMUNICATION, ART AND TECHNOLOGY

MEMO

Office of the Dean

TASC2 8800
8888 University Drive
Burnaby BC
V5A 1S6

T 778-782-8790
F 778-782-8789

www.fcat.sfu.ca
fcatinfo@sfu.ca

TO: Bill Krane, Chair
Senate Committee on Undergraduate Studies

FROM: DD Kugler, Chair
Faculty of Communication, Art and Technology
Undergraduate Curriculum Committee

RE: New Course: CMNS 357: Audio Media Analysis

DATE: January 20, 2011

On October 14, 2010, the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee approved the following curricular revisions passed by the School of Communication UCC on February 9, 2010:

- New Course Proposal: CMNS 357: Audio Media Analysis

Would you please place this item on the agenda of the next meeting of SCUS?

Digitally signed by DD
Kugler
DN: cn=DD Kugler, o, ou,
email=ddkugler@sfu.ca,
c=CA
Date: 2011.01.24 14:59:10
-08'00'

DK:sam
Att.

Calendar Information:

Course Number: *CMNS 357* Credit Hours: 4

Course Title: *Audio Media Analysis*

Course Description (for Calendar). Attach a course outline to this proposal.

> *This course provides an intensive analysis of the design and function of audio in all forms of electroacoustic media, including both historical analog and contemporary digital forms of communication. This survey course gives specific attention to sound design in film, television, radio, advertising, gaming, online and other types of media soundtracks. The structure of broadcast media considered as well as surrogate listening environments, the sound recording as document, patterns and functions of electroacoustic media usage in daily life, and alternative uses of audio media. The format of the course will be seminars with accompanying labs in order to cover both the theoretical and applied aspects of media analysis.*

Prerequisite(s): ___ CMNS 258-3 or CMNS 226-3 or equivalent introductory media course with permission of the instructor.

Co-requisite(s) (if any): _____n/a_____

Special Instructions (if any): ___n/a_____

Course(s) to be dropped if this course is approved (if any):

> *none*

Rationale for Introduction of this Course: Will this be a required or elective course in the curriculum? Probable enrolment when offered?

> *This course complements the existing courses in acoustic communication (CMNS 358, CMNS 359) with emphasis on sound in media (film, tv, radio, online, gaming, advertising, mobile). The course encourages students from CMNS and other units to examine both the theoretical and applied aspects of sound media. It will be an elective course in the curriculum.*

> *It has been taught successfully 3 times as a Special Topics course (CMNS 386-4) by David Murphy and/or Barry Truax, with enrollments of 11-13 (Spring 2008, Spring 2009, and Spring 2010). We anticipate enrollments of between 15-20 students each time offered in the future.*

Scheduling and Registration Information. Indicate semester and year this course would be first offered and planned frequency of offering thereafter.

> *Spring 2010, and yearly thereafter.*

Which of your present CFL faculty have the expertise to offer this course? Will the course be taught by sessional or limited-term instructors? [list at least 2 faculty members]

> *It will be taught by CFL Faculty members, such as David Murphy and Barry Truax.*
> *Unless both were on Study Leave, we would not anticipate it would be taught by Sessional or Limited-Term instructors.*

Are there any proposed student fees associated with this course other than tuition fees?

> *none*

Does this course duplicate the content of a previously approved course to such an extent that students should not receive credit for both courses? If so, please specify.

> *CMNS 386-4 – taken in 1081, 1091, or 1101 with Profs. Barry Truax or David Murphy.*

Effective date: **Fall 2011**

CMNS 357-4

Resource Implications:
Note: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by a library report and, if appropriate, confirmation that funding arrangements have been addressed.

Provide details on how existing instructional resources will be redistributed to accommodate this new course. For instance, will another course be eliminated or will the frequency of offering of other courses be reduced; are there changes in pedagogical style or class sizes that allow for this additional course offering.

> *This course extends the use of existing lab space and resources. The scheduling of this course is designed to maximize the student use of existing lab space.*

Does this course require specialized space or equipment not readily available in the department or university, and if so, how will these resources be provided?

> *The specialized space and equipment required for this course is readily available in the School of Communication*

Does this course require computing resources? (e.g. hardware, software, network wiring, use of computer laboratory space) and if so, describe how they will be provided.

> *The computing resources required in this course are provided by using existing infrastructure in the School of Communication*

Approvals:

CMNS Undergrad Curriculum Committee (date) _____ Jan 4, 2011 _____

Alison Beale, Director,

School of Communication

DD Kugler, Chair,
Faculty of Communication, &
Art Technology,
Undergraduate Curriculum Committee

Digitally signed by DD Kugler
DN: cn=DD Kugler, o, ou,
email=ddkugler@sfu.ca,
c=CA
Date: 2011.01.24 15:02:25
-08'00'

Chair
SCUS

Jan 5, 2011

date   date   date

Course Number: *CMNS 357*   **Credits:** *4*

Course Title: *Audio Media Analysis*

1. **Dept./School* approval** indicates that the Dept./School has approved the content of the course, and has consulted with other Depts. and Faculties regarding course content and overlap issues.
   List which other Departments and Faculties have been consulted regarding the proposed course content including overlap issues?
   Attach documentary evidence of responses.

Depts./Faculties consulted	Depts./Faculty approval/disagreement
School for the Contemporary Arts	approved
SIAT	approved

Course approved by Department/School Curriculum Committee (Committee Chair):

Signature: _____   Date: __Jan 4, 2010__

Course approved at Department/School level (Chair/Director):

Signature: _____   Date: __Jan. 5, 2011__

2. **Home Faculty* approval** indicates that all necessary course content and overlap concerns have been resolved, and that the Faculty/Dept./School commits to providing the required Library funds.

   Signature: _____ Digitally signed by DD Kugler
   DN: cn=DD Kugler, o, ou,
   email:addkugler@sfu.ca, c=CA
   Date: 2011.01.24 15:01:24 -08'00'   Date: _____

   Any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc.

   Signature: _____ Digitally signed by DD Kugler
   DN: cn=DD Kugler, o, ou,
   email:addkugler@sfu.ca, c=CA
   Date: 2011.01.24 15:01:46 -08'00'   Date: _____

   Other Faculties approval indicates that the Dean(s) or designate(s) of other Faculties <u>affected</u> by the proposed new course support(s) the approval of the new course.

   Signature: _____   Date: _____

   Signature: _____   Date: _____

3. **SCUS approval** indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

   Course approved by SCUS (Chair of SCUS):

   Signature: _____   Date: _____

   2 semester lag waived by SCUS (Chair of SCUS):

   Signature: _____   Date: _____

An annual report of all new course approvals will be generated by SCUS and sent to all Depts./Schools/ Faculties for information. An executive summary of the annual report will be prepared for the information of Senate.
Approval is signified by date and appropriate signature.
* Non-departmentalized Faculties would complete both sections 1 and 2.

SCHOOL OF COMMUNICATION
CMNS 357-4

Burnaby Day

AUDIO MEDIA ANALYSIS

Prerequisites: CMNS 258-3 or CMNS 226-3 or equivalent introductory media course with permission of the Instructor.

This course provides an intensive analysis of the design and function of audio in all forms of electroacoustic media, including both historical analog and contemporary digital forms of communication. Specific attention will be given to sound design in film, television, radio, advertising, gaming, online and other types of media soundtracks. The structure of broadcast media considered as well as surrogate listening environments, the sound recording as document, patterns and functions of electroacoustic media usage in daily life, and alternative uses of audio media.

The format of the course will be seminar/lab in order to cover both the theoretical and applied aspects of media analysis. Student work will consist of (1) a media use audit of aspects of the student's media consumption patterns; (2) an essay based on course texts and other literature; (3) an applied analysis project with a choice of written, audio or video documentary formats. Students wishing to use audio/video format for project 3 should have some previous production experience.

Required Texts:
B. Truax, *Acoustic Communication*, 2nd ed., Ablex, 2001. (QC 225.15 T78)

Recommended Texts:
A variety of books and articles will be available on Library reserve or as .pdf files

Grading:
Your grade will be based solely on the projects you complete. These will consist of:

Media use audit	20%
Research essay	40%
Applied analysis project	40%

The School expects that the grades awarded in this course will bear some reasonable relation to established university-wide practices with respect to both levels and distribution of grades. In addition, the School will follow Policy T10.02 with respect to "Intellectual Honesty" and "Academic Discipline" (see the current Calendar, General Regulations section).

CMNS 357-4
AUDIO MEDIA ANALYSIS
Course Syllabus

Websites:
http://www.sfu.ca/media-lab/archive/2010/386
http://www.sfu.ca/sonic-studio/handbook

Seminar:	Thursday, 10:30 - 12:20 pm, TASC2-7460.
Lab:	Thursday, 1:30 - 3:20 pm, TASC2-7460.

Text: B. Truax, *Acoustic Communication*, 2nd ed., Ablex, 2001. (QC 225.15 T78)

References:

R. Altman, ed. *Sound Theory, Sound Practice*, Routledge, 1992. (PN 1995.7 S69 1992)

J. Attali, *Noise (The Political Economy of Music)*, The Univ. of Minnesota Press, 1985. (ML 3795 A913)

M. Ayers, ed. *Cybersounds: Essays on Virtual Music Culture*, Peter Lang, 2006. (ML 3918 P67 C93 2006)

B. Blesser, *Spaces Speak, Are You Listening? Experiencing Aural Architecture*, MIT Press, 2007. (QP 443 B585 2007)

M. Bull, *Sounding out the city: Personal stereos and the management of everyday life*, Oxford, 2000. (T 14.5 B85 2000)

M. Chanan, *Repeated Takes: A short history of recording and its effects on music*, Verso, 1995.

D. De Kerckhove, *The skin of culture: Investigating the new electronic reality*, Somerville House, 1995. (P 96 T42 D454 1995)

S. Douglas, *Listening In: Radio and the American Imagination*, Times Books, 1999. (HE 8698 D68 1999)

P. Doyle, *Echo and Reverb: Fabricating Space in Popular Music Recording, 1900-1960*, Wesleyan University Press, 2005. (ML 3470 D69 2005)

P. du Gay et al., *Doing Cultural Studies: The Story of the Sony Walkman*, Sage Publications, 1997. (TK 7881.6 D65 1997)

E. Eisenberg, *The recording angel : music, records and culture from Aristotle to Zappa*, Yale University Press, 2005. (ML 1055 E35 2005)

P. Fornatale & J. Mills, *Radio in the Television Age*, Overlook Press, 1980. (PN 1991.3 U6 F6)

D. Kahn & G. Whitehead, *Wireless Imagination: Sound, radio, and the avant-garde*, MIT Press, 1992. (NX 650 S68 W57 1992)

M. Katz, *Capturing Sound : How Technology Has Changed Music*, University of California Press, 2004. (ML 3790 K277 2004) & CD

E. Pease & E. Dennis, eds. Radio: The Forgotten Medium, Transaction Publishers, 1995. (PN 1991.6 R24 1995)

T. Schwartz, *The Responsive Chord*, Anchor Press, 1973. (HM 258 S32)

J. Sterne, *The Audible Past: Cultural Origins of Sound Reproduction*, Duke University Press, 2003. (TK 7881.4 S733 2003)

C. Symes, *Setting the Record Straight*, Wesleyan University Press, 2004. (ML 3790 S97 2004)

T. Taylor, *Strange Sounds: Music, Technology, and Culture*, Routledge, 2001. (ML 1380 T38 2001)

P. Théberge, *Any Sound You Can Imagine*, Wesleyan University Press, 1997. (ML 1092 T38 1997)

E. Thompson, *The Soundscape of Modernity*, MIT Press, 2002. (NA 2800 T48 2002)

A. Williams, *Portable Music and Its Functions*, Peter Lang, 2007. (ML 3830 W545 2007)

S. Wurtzler, *Electric Sounds: Technological Change and the Rise of Corporate Mass Media*, Columbia University Press, 2007. (P 96 T422 U639 2007)

Projects: Student work will consist of a media use audit, an essay and an applied project on any topic in the field of audio media analysis. A verbal report on one of these topics is expected during the final seminar. The essay and project are expected to be written up as a substantial report (approx. 15 pages or 4000 words). The essay will discuss the course readings, supplemented by library or other research on a particular topic, and the project will be an applied analysis. Each topic should allow you to apply a communicational model, based on the course texts, to a specific media issue or media context. More details on these projects are found below. Grading will be by letter grade average of the three projects weighted as follows:

Media Use Audit (20%) due Jan. 28; **Essay** (40%) due March 04; **Project** (40%) due April 15

A 2 page outline of the essay and project must also be submitted as follows:
     Essay outline (topic, section headings & summary, references) February 11
     Project outline (goal, methodology, analysis method, product description) March 25

The School expects that the grades awarded in this course will bear some reasonable relation to established university-wide practices to both levels and distribution of grades. In addition, the School will also follow Policy T10.02 with respect to "Intellectual Honesty," and "Academic Discipline" (see the current Calendar, General Regulations Section).

Detailed Project Descriptions:

Media Use Audit:
Following the approach outlined by Table 1 in *Acoustic Communication* (p.172), monitor your exposure to audio media (i.e. reproduced sound) on one weekday and one weekend day (or any other two days where your routine differs). Estimate the number of minutes you hear reproduced sound via each method of audio delivery (e.g. radio, television, film, video, internet, telephone/cell phone, iPod, background music etc). Classify each exposure as "self" (i.e. sound you choose to listen to) or "other" (i.e. sound that is overheard). In your report, discuss topics such as the style or content of each category of sound, the functions it serves for you personally, how it (re)structures spatial, temporal and social relationships, as well as any other aspect of your consumption and exposure you find interesting. Compare your results to those in *AC*, keeping in mind that the quoted student data was largely from a pre-digital era. Length of the report is variable, but not to exceed 10 pages (i.e. 2500 words) excluding your raw data which you should include as an Appendix.

Research Essay:
The essay is a literature based research paper that explores a specific topic, issue or medium of electroacoustic sound communication. The theme will most likely follow one of the weekly seminar topics and will be based on its readings, plus others listed in the course outline and made available in print or electronic form. Web resources may be used to supplement, but not replace the course readings. Other print resources will likely be found in the references in the readings. All resource material needs to be properly cited at the end of the essay, and all quotations should be properly attributed. Although the choice of specific topic and the way you approach it is open-ended, your paper should include a discussion of (1) communication or other theory; (2) historical background of the technology and its social-cultural role; (3) references to all of the relevant course readings; (4) a critical evaluation of the electroacoustic medium in question, and speculations on its future development where appropriate. The essay outline submitted first will be considered as worth 20% of the final grade for the essay.

Applied Project:
You will design an applied analysis of any electroacoustic medium or its usage. This may consist of your own analysis of audio examples, or media usage by groups of subjects (for which permission forms must be collected). Other topics must be approved by the instructor. Where you already have studio production experience, you may substitute a video or audio report for the written one, or else some combination thereof. The project outline submitted first will be considered as worth 20% of the final grade for the project.

April 08   Student Project Reports
Students will be expected to give a short (10-15') report on one of their semester projects.

Seminar Topics and Readings:
Note: All Readings are to be done for the date listed. *AC* refers to *Acoustic Communication,* 2nd edition.
Assigned and Recommended readings are available at: http://www.sfu.ca/media-lab/archive/2009/386/

Date   Topic
7 Jan.   Introduction & Organization

14 Jan.   Electroacoustic Models
    AC: chapter 8
    P. du Gay et al., *Doing Cultural Studies: The Story of the Sony Walkman,* Sage Publications, 1997.
        Ch. 1 "Making Sense of the Walkman"
    H. Westerkamp, "Listening and Soundmaking: A Study of Music-as-Environment," in D. Lander &
        M. Lexier, eds. *Sound by Artists,* Art Metropole & Walter Phillips Gallery, 1990.
    E. Thompson, *The Soundscape of Modernity,* MIT Press, 2002. Ch. 6 "Electroacoustics and Modern
        Sound, 1900-1933"

    References:
    P. Théberge, "Counterpoint: Glenn Gould & Marshall McLuhan," *Canadian Journal of Social &
        Political Theory,* 10(1-2), 1986.
    R. L. Cardinell, "Music in Industry," in Schullian & Schoen, eds., *Music and Medicine,* 1948.
    J. Sterne, "Sounds Like the Mall of America: Programmed Music and the Architectonics of
        Commercial Space," *Ethnomusicology,* 41(1), 1997, 22-50.

21 Jan.   The Listener as Consumer
    AC: chapter 10
    H. Mendelsohn, "Listening to Radio," in Dexter & White, eds. *People, Society and Mass
        Communication,* 1964.
    M. Bull, *Sounding Out the City: Personal Stereos and the Management of Everyday Life.* Oxford,
        2000. Ch. 3 "Reconfiguring the Site and Horizon of Experience"
    M. Bull, "Investigating the Culture of Mobile Listening: From Walkman to iPod," in K. O'Hara & B.
        Brown, eds. *Consuming Music Together,* Spring 2006.

    References:
    M. Bull, *Sounding Out the City: Personal Stereos and the Management of Everyday Life.* Oxford,
        . 2000. Ch. 11 "Technology and the Management of Everyday Life"
    M. Bull, "The World According to Sound: Investigating the World of Walkman Users," *New Media
        and Society,* vol. 3(2), 179-197, 2001.
    I. Chambers, "A Miniature History of the Walkman," *New Formations,* no. 11, 1990, 1-4
    A. Williams, *Portable Music and Its Functions,* Peter Lang, 2007.

28 Jan.   Media Structure and Uses: Radio
    AC: chapter 11
    J. Berland, "Radio Space and Industrial Time," in *Canadian Music: Issues of Hegemony and
        Identity,* B. Diamond and R. Witmer, eds., Canadian Scholars Press, 1993.
    H. Westerkamp, "The Soundscape on Radio," in D. Augaitis & D. Lander, eds. *Radio Rethink.* Banff,
        Alberta: Walter Phillips Gallery, 1994.
    R. M. Schafer, "Radical Radio," in D. Lander & M. Lexier, eds. *Sound by Artists,* Art Metropole &
        Walter Phillips Gallery, 1990.

    References:
    F. Dyson, "The Genealogy of the Radio Voice," in D. Augaitis & D. Lander, eds. *Radio Rethink.*
        Banff, Alberta: Walter Phillips Gallery, 1994.
    S. Douglas, *Listening In: Radio and the American Imagination,* Times Books, 1999
    P. Fornatale & J. Mills, *Radio in the Television Age,* Overlook Press, 1980.

D. Kahn & G. Whitehead, *Wireless imagination: Sound, radio, and the avant-garde*. MIT Press, 1992.

E. Pease & E. Dennis, eds. *Radio: The Forgotten Medium*, Transaction Publishers, 1995.

B. Barber, "Radio: Audio Art's Frightful Parent," in D. Lander & M. Lexier, eds. *Sound by Artists*, Art Metropole & Walter Phillips Gallery, 1990.

4 Feb.   Media Structure and Uses: Television and Video

D. De Kerckhove, *The Skin of Culture: Investigating the New Electronic Reality*. Somerville House, 1995. Ch. 2 "Television"

M. Chion, *Audio-Vision: Sound on Screen*, Columbia University Press, 1994. Ch. 8 "Television, Video Art, Music Video". PN 1995.7 C471

11 Feb.   Audio Advertising I

T. Schwartz, *The Responsive Chord*, Anchor Press, 1973. (selections)

D. Huron, "Music in Advertising: An Analytic Paradigm," *The Musical Quarterly*, 73, 1989, 557-574.

J. Mowitt, "The Sound of Music in the Era of its Electronic Reproducibility," in R. Leppert & S. McClary, eds. *Music and Society*, Cambridge University Press, 1987, pp. 173-179 (Memorex ad section).

N. Cook, "Music and Meaning in the Commercials," *Popular Music*, 13(1), 1994, 27-40.

References:

M. J. Shatzer, "Listening and the Mass Media," in R. Bostrom, ed. *Listening Behavior*, Guildford Press, 1990. (BF 323 L5 B57 1990)

19 Feb. and 26 Feb. Olympic Break

4 March   Audio Advertising, Marketing & the Electroacoustic Community

AC: chapter 12

J. Attali, *Noise (The Political Economy of Music)*, The Univ. of Minnesota Press, 1985. Ch. 4 "Repeating", p. 87-120 ("The Emplacement of Recording" and "Double Repetition")

P. du Gay et al., *Doing Cultural Studies: The Story of the Sony Walkman*, Sage Publications, 1997. Ch. 5 "Consuming the Walkman"

P. Théberge, "Musicians as Market, Consumers of Technology," *OneTwoThreeFour*, 9, 1990, 53-90.

References:

J. O'Connell, "The Fine Tuning of a Golden Ear: High-end Audio and the Evolutionary Model of Technology," *Technology and Culture*, vol. 33, no. 1, 1992, pp. 1-37.

11 March   The Recorded Document I: Music

M. Katz, *Capturing Sound : How Technology Has Changed Music*, University of California Press, 2004. Ch. 1 "Causes"

G. Gould, "The Prospects of Recording," *Hi Fidelity*, 16(46), 1966.

P. Théberge, "The 'Sound' of Music: Technological Rationalization and the Production of Popular Music," *New Formations*, vol. 8, 1989, pp. 99-111.

P. Doyle, *Echo and Reverb: Fabricating Space in Popular Music Recording, 1900-1960*, Wesleyan University Press, 2005. Ch. 2 "Harnessing the Echo"

References:

M. Chanan, *Repeated Takes: A short history of recording and its effects on music*, Verso, 1995.

E. Eisenberg, *The recording angel : music, records and culture from Aristotle to Zappa*, Yale University Press, 2005.

C. Symes, *Setting the Record Straight*, Wesleyan University Press, 2004.

18 March   The Recorded Document II: Sound

AC: chapter 13

J. Sterne, "A Machine to Hear for Them: On the very Possibility of Sound's Reproduction," *Cultural Studies*, 15(2), 2001, 259-294.

References:

M. McLuhan, *Understanding Media: The Extensions of Man,* MIT Press, 1964. Ch. 28 "The
  Phonograph".
J. Sterne, *The Audible Past: Cultural Origins of Sound Reproduction,* Duke University Press, 2003.
T. Taylor, *Strange Sounds: Music, Technology, and Culture,* Routledge, 2001.
Leonardo Music Journal, vol. 13, 2003. "Groove, Pit, and Wave: Recording, Transmission and
  Music" (ML 1 L2)

25 Mach   Media Structure and Uses: Film

. R. Altman, ed. *Sound Theory, Sound Practice,* Routledge, 1992. i) R. Altman, "Sound/History," ii)
  M. Chion, "Wasted Words," iii) A. Williams, "Historical and Theoretical Issues in the Coming
  of Recorded Sound to the Cinema."
M. Chion, "Audio-Vision and Sound", in P. Kruth & H. Stobart, eds. *Sound,* Cambridge Univ. Press,
  2000 (QC 225.6 S68 2000)
M. A. Doane, "The Voice in Cinema: The Articulation of Body and Space," in E. Weis & J. Belton,
  eds. *Film Sound,* Columbia University Press, 1985.

References:

K. Silverman, "Dis-Embodying the Female Voice," in *Re-Vision: Essays on Feminist Film Criticism,*
  The American Film Institute Monograph Series, vol. 3, 1984.
D. Sonnenschein, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in
  Cinema,* M. Wiese Productions, 2001. (TR 897 S66 2001)
E. Thompson, "Wiring the World: Engineers and the Empire of Sound in the Motion Picture
  Industry, 1927-1930," in V. Erlmann, ed. *Hearing Cultures: Essays on Sound, Listening, and
  Modernity,* Berg, 2004, Ch. 10, pp 191-229 (extensive references).

1 April   Media Structure and Uses: Games, Digital Audio & the Internet

J. Sterne, "The mp3 as Cultural Artifact," *New Media and Society,* 8(5), 2006, 825-842.
T. Taylor, *Strange Sounds: Music, Technology, and Culture,* Routledge, 2001. Ch. 1 "Music,
  Technology, Agency, and Practice"
M. Katz, *Capturing Sound : How Technology Has Changed Music,* University of California Press,
  2004. Ch. 8 "Listening in Cyberspace"

References:

M. Bull, "Soundscapes of the Car," in M. Bull and L. Back, eds. *The Auditory Culture Reader,* Berg,
  2003, 357-374.
M. Ayers, ed. *Cybersounds: Essays on Virtual Music Culture,* Peter Lang, 2006.
J. Sterne, "The Death and Life of Digital Audio," *Interdisciplinary Science Reviews,* 31(4), 2006,
  338-348.

8/15 April   Alternative Media Uses

AC: chapter 14
P. Théberge, *Any Sound You Can Imagine,* Wesleyan University Press, 1997. Ch. 10, "Toward a
  New Model of Musical Production and Consumption"
S. Wurtzler, *Electric Sounds: Technological Change and the Rise of Corporate Mass Media,*
  Columbia University Press, 2007. Ch. 6 "Conclusions/Reverberations"

References:

B. Blesser, *Spaces Speak, Are You Listening? Experiencing Aural Architecture,* MIT Press, 2007. Ch.
  5, "Inventing Virtual Spaces for Music"

SFU

MEMO

TO: Bill Krane, Chair
Senate Committee on Undergraduate Studies

FROM: DD Kugler, Chair
Faculty of Communication, Art and Technology
Undergraduate Curriculum Committee

RE: CMNS 472/474 Course Deletions

DATE: January 24, 2011

On July 20, 2010, the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee approved the following curricular revisions passed by the School of Communication UCC on June 8, 2010:

- CMNS 472/474 Course Deletions

Would you please place these items on the agenda of the next meeting of SCUS?

Digitally signed by DD
Kugler
DN: cn=DD Kugler, o, ou,
email=ddkugler@sfu.ca,
c=CA
Date: 2011.01.24 15:04:10
-08'00'

DK:sam
Att.

SFU

School of Communication

TO: Alison Beale,
          Faculty of Communication, Art & Technology,
          Undergraduate Curriculum Committee

FROM: Zoe Druick, Undergraduate Program Chair,
          School of Communication

RE: Calendar Changes: 2020/11

DATE: 14 July 2010

On 8 June 2010, the CMNS Undergrad Curriculum Committee decided to amend the Checklist for Publishing Minors, and to delete 2 CMNS publishing-related courses – to reflect the fact that the Publishing Program will be taking over the management of the Publishing Minor Program, and has already added /switched 10 undergrad publishing courses to their curriculum.

The CMNS Meeting of the Whole on 9 June 2010 approved these same changes/deletions.

For students already approved as Publishing Minors, they will need to be able to use CMNS and/or PUB courses at the Upper Division towards the completion of their Minors. The revised Checklist for Publishing Minors indicates which courses were switched over from CMNS to PUB designations, and their new course numbers (if necessary), along with the 3 brand new courses within PUB that can now be part of this Minor Program.

We wish to DELETE the following courses:

CMNS 472-4 "Books, Markets and Readers"
CMNS 474-4 "The Business of Publishing"

If you have any questions about these changes, please don't hesitate to contact me directly.

ZD:LCM
Attachments

cc L.Menkveld & N.Shahani, CMNS
   R.Lorimer & J.Ray, MPUB

Existing Course Number: **CMNS 472**   **Credits: 4**

Existing Course Title: **Books, Markets and Readers**

Please check appropriate revision(s) being recommended:

DEPARTMENT: __XX__   **Course Number:** _____   **Credit Hour:** _____

Title: _____   **Description:** _____   **Prerequisite:** _____

(Note: Each revision being made must have appropriate "from", "to", and "rationale" sections completed below. Use additional pages if necessary.)

From:

School of Communication (CMNS 472)

To:

Publishing Program (PUB 350) – already created and in next calendar.

Rationale:

The Minor in Publishing courses are moving from the School of Communication to the Publishing Program, as a result of restructuring of both units to the new Faculty of Communication, Art and Technology as of 1 April 2009.

Does this course duplicate the content of a previously approved course to such an extent that students should not receive credit for both courses? If so, please specify.

CMNS 472-4 is be a duplicate of PUB 350-4.

Effective date: **2010/11 Calendar.**

Approvals:

Martin Laba, Director
School of Communication

Rowland Lorimer, Director
Publishing Program

---

date

Digitally signed by DD
Kugler
DN: cn=DD Kugler, o, ou,
email=ddkugler@sfu.ca,
c=CA
Date: 2011.01.24 15:05:17
-08'00'

date

Chair
Undergraduate Curriculum Committee
Faculty of Communication, Art &
   Technology

Chair
SCUS

---

date

date

Existing Course Number: **CMNS 474** **Credits: 4**

Existing Course Title: **The Business of Publishing**

Please check appropriate revision(s) being recommended:

DEPARTMENT: __XX__ **Course Number:** _____ **Credit Hour:** _____

Title: _____ **Description:** _____ **Prerequisite:** _____

(Note: Each revision being made must have appropriate "from", "to", and "rationale" sections completed below. Use additional pages if necessary.)

From:

School of Communication (CMNS 474)

To:

Publishing Program (PUB 450) – already created and in next calendar.

Rationale:

The Minor in Publishing courses are moving from the School of Communication to the Publishing Program, as a result of restructuring of both units to the new Faculty of Communication, Art and Technology as of 1 April 2009.

Does this course duplicate the content of a previously approved course to such an extent that students should not receive credit for both courses? If so, please specify.

CMNS 474-4 is be a duplicate of PUB 450-4.

Effective date: 2010/11 Calendar.

Approvals:

_____ _____
Martin Laba, Director   Rowland Lorimer, Director
School of Communication   Publishing Program

_____ _____
date   date

Digitally signed by DD Kugler
DN: cn=DD Kugler, o, ou,
email=ddkugler@sfu.ca, c=CA
Date: 2011.01.24 15:05:43
-08'00'

_____ _____
Chair   Chair
Undergraduate Curriculum Committee   SCUS
Faculty of Communication, Art &
   Technology

_____ _____
date   date

SFU

FACULTY OF COMMUNICATION, ART AND TECHNOLOGY

MEMO

Office of the Dean

TASC2 8800
8888 University Drive
Burnaby BC
V5A 1S6

T 778-782-8790
F 778-782-8789

www.fcat.sfu.ca
fcatinfo@sfu.ca

TO: Bill Krane, Chair
Senate Committee on Undergraduate Studies

FROM: DD Kugler, Chair
Faculty of Communication, Art and Technology
Undergraduate Curriculum Committee

RE: IAT Calendar Changes

DATE: January 20, 2011

On January 10, 2011, the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee approved the following curricular revisions passed by the School of Interactive Arts & Technology UCC on December 8, 2010:

- IAT Calendar Changes

Would you please place these items on the agenda of the next meeting of SCUS?

Digitally signed by DD
Kugler
DN: cn=DD Kugler, o, ou,
email=ddkugler@sfu.ca,
c=CA
Date: 2011.01.24 15:03:32
-08'00'

DK:sam
Att.

December 8, 2010 IAT Calendar Change Proposals

Motions:

1. Motion to remove ~~18 units of which must be IAT courses~~ from the BA Major, BA Honours, BSc Major, BSc Honours in Interactive Arts and Technology, Upper Division > Additional Requirements.
2. Motion to amend the list of upper division BA coursework outside of IAT as shown in the BA and BA Honours calendar entries below (add Publishing, and clarify program areas)
3. Motion to amend the list of upper division BSc coursework outside of IAT as shown in the Bsc and BSc Honours calendar entries below (add Mathematics and Computing Science, and clarify program areas).

Rationale:

~~, 18 units of which must be IAT courses~~

- In order to graduate, all Interactive Arts and Technology major and honours students must complete at least one concentration, which requires 18 units of IAT coursework. This is already specified earlier in the calendar and creates an extra set of requirements inadvertently.
- This line requiring 18 units of upper division IAT coursework causes certain groups of students to have to complete up to 45 upper division IAT units. For example,
  - A student pursuing a Bachelor of Science, major IAT, with concentration in Media Arts would have to complete 45 upper division IAT units (6 for capstone courses, 18 for media arts concentration, 3 for upper division IAT writing, and 18 IAT units that are on the list of science courses).
  - A student pursuing a Bachelor of Arts, major IAT, with concentration in Media Arts would have to complete 45 upper division IAT units (6 for capstone courses, 18 for informatics concentration, 3 for upper division IAT writing, and 18 IAT units that are on the list of arts courses).
  - A student pursuing a Bachelor of Science or a Bachelor of Arts, major IAT, with concentration in Design would have to complete 39 upper division IAT units (6 for capstone courses, 18 for design concentration, 3 for upper division IAT writing, and 9 IAT units that are on the list of science or arts courses).
  - This challenge exists for the Honours degrees as well, but is not as big of a challenge as students need more upper division units in IAT. Regardless, the line is still redundant with other sections of the Honours requirements.

- This particular change appears to have been an oversight from our 2007 curriculum changes and has not been enforced up to this point as it is redundant.
- The above examples are undesirable as it reduces students ability to take courses in other departments, making it harder to achieve university mandated WQB graduation requirements.
- This also causes unnecessarily higher student flow through certain IAT courses in order to meet the very high number of IAT units effectively required.
- Some 300 and 400 level IAT courses have severe space constraints and cannot accommodate this extra flow.
- Further to the curricular areas noted above, these changes have a direct impact on SIAT students and SIAT Advising staff, both of whom have to use the Degree Progress Report. Without these changes, manual entry of overrides will be necessary for every single student (approximately 350 students are impacted by this oversight). On average, because our program has multiple degree options that must be coded separately, each manual override takes approximately 10 minutes for entry, error checking, and corrections, which equates to about 60 hours per year worth of effort that could be better spent helping students.

Other changes:

(Course Prefix).

Because students are now being asked to use the Calendar to ensure they are aware of the correct graduation requirements, and because the Degree Progress Report is coded based on the Calendar, we feel it is necessary to ensure that students are fully aware of the options that will count towards their degree. For example, some students

are confused by a program area such as "mathematics and computing science" whereas they are more familiar with the prefix "MACM".

publishing (PUB),

For the BA list of courses, **publishing (PUB)** was added because of the recent move of certain CMNS courses to Publishing. These courses are currently equivalents to former CMNS courses and are still complementary to BA study in SIAT.

Mathematics and computing science (MACM)

For the BSc list of courses, **mathematics and computing science (MACM)** was added because it represents courses offered jointly by Computing Science and Mathematics, both of which independently are listed as acceptable BSc courses. This addition will also ensure that MACM courses are recognized by the DPR.

biomedical physiology and kinesiology (KIN),

This was added to reflect the new name of the Department of Biomedical Physiology and Kinesiology.

Calendar Change: Bachelor of Arts, Major in Interactive Arts and Technology

FROM:

Additional Requirements

Students in this BA program will also complete both of
- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following, ~~18 units of which must be IAT courses~~
- IAT 312-3 Foundations of Game Design
- IAT 313-3 Narrative and New Media
- IAT 320-3 Body Interface
- IAT 334-3 Interface Design
- IAT 338-3 Interactive Objects and Environments
- IAT 343-3 Animation
- IAT 344-3 Moving Images
- IAT 380-3 Special Topics in Interactive Arts and Technology (Arts)
- IAT 431-3 Speculative Design
- IAT 443-3 Interactive Video
- IAT 445-3 Immersive Environments
- IAT 480-3 Special Topics in Interactive Arts and Technology (Arts)
- any upper division course from communication, cognitive science, contemporary arts, human geography, philosophy, business, or psychology

TO:

Additional Requirements

Students in this BA program will also complete both of
- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following:
- IAT 312-3 Foundations of Game Design
- IAT 313-3 Narrative and New Media
- IAT 320-3 Body Interface
- IAT 334-3 Interface Design
- IAT 338-3 Interactive Objects and Environments
- IAT 343-3 Animation
- IAT 344-3 Moving Images
- IAT 380-3 Special Topics in Interactive Arts and Technology (Arts)
- IAT 431-3 Speculative Design
- IAT 443-3 Interactive Video
- IAT 445-3 Immersive Environments
- IAT 480-3 Special Topics in Interactive Arts and Technology (Arts)
- Any upper division course from communication (CMNS), publishing (PUB), cognitive science (COGS), contemporary arts (FPA), human geography (GEOG), philosophy (PHIL), business (BUS), or psychology (PSYC)

Calendar Change: Bachelor of Science, Major in Interactive Arts and Technology

FROM:

Additional Requirements

Students in this BSc program will also complete both of
- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following, 18 units of which must be IAT courses
- IAT 333-3 Interaction Design Methods
- IAT 336-3 Materials in Design
- IAT 337-3 Representation and Fabrication
- IAT 351-3 Advanced Human-Computer Interaction
- IAT 352-3 Knowledge Media Architectures
- IAT 355-3 Introduction to Visual Analytics
- IAT 381-3 Special Topics in Interactive Arts and Technology (Science)
- IAT 410-3 Advanced Game Design
- IAT 432-3 Design Evaluation
- IAT 452-3 Developing Design Tools
- IAT 455-3 Computational Media
- IAT 481-3 Special Topics in Interactive Arts and Technology (Science)
- any upper division course from computing science, engineering science, kinesiology, management and systems science, mathematics, cognitive science or psychology .

TO:

Additional Requirements

Students in this BSc program will also complete both of
- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following:
- IAT 333-3 Interaction Design Methods
- IAT 336-3 Materials in Design
- IAT 337-3 Representation and Fabrication
- IAT 351-3 Advanced Human-Computer Interaction
- IAT 352-3 Knowledge Media Architectures
- IAT 355-3 Introduction to Visual Analytics
- IAT 381-3 Special Topics in Interactive Arts and Technology (Science)
- IAT 410-3 Advanced Game Design
- IAT 432-3 Design Evaluation
- IAT 452-3 Developing Design Tools
- IAT 455-3 Computational Media
- IAT 481-3 Special Topics in Interactive Arts and Technology (Science)
- any upper division course from computing science (CMPT), engineering science (ENSC), biomedical physiology and kinesiology (KIN), management and systems science (MSSC), mathematics (MATH), mathematics and computing science (MACM), cognitive science (COGS) or psychology (PSYC).

Calendar Change: Bachelor of Arts, Honours in Interactive Arts and Technology

FROM:

Additional Requirements

Students in this BA program will also complete both of

- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following, ~~18 units of which must be IAT courses~~

- IAT 312-3 Foundations of Game Design
- IAT 313-3 Narrative and New Media
- IAT 320-3 Body Interface
- IAT 334-3 Interface Design
- IAT 338-3 Interactive Objects and Environments
- IAT 343-3 Animation
- IAT 344-3 Moving Images
- IAT 380-3 Special Topics in Interactive Arts and Technology (Arts)
- IAT 431-3 Speculative Design
- IAT 443-3 Interactive Video
- IAT 445-3 Immersive Environments
- IAT 480-3 Special Topics in Interactive Arts and Technology (Arts)
- any upper division course from communication, cognitive science, contemporary arts, human geography, philosophy, business, or psychology

In addition, students complete sufficient unspecified upper division courses to total 60, and unspecified courses at any division to total 132 units overall.

TO:

Additional Requirements

Students in this BA program will also complete both of

- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following:

- IAT 312-3 Foundations of Game Design
- IAT 313-3 Narrative and New Media
- IAT 320-3 Body Interface
- IAT 334-3 Interface Design
- IAT 338-3 Interactive Objects and Environments
- IAT 343-3 Animation
- IAT 344-3 Moving Images
- IAT 380-3 Special Topics in Interactive Arts and Technology (Arts)
- IAT 431-3 Speculative Design
- IAT 443-3 Interactive Video
- IAT 445-3 Immersive Environments
- IAT 480-3 Special Topics in Interactive Arts and Technology (Arts)
- any upper division course from communication (CMNS), publishing (PUB), cognitive science (COGS), contemporary arts (FPA), human geography (GEOG), philosophy (PHIL), business (BUS), or psychology (PSYC)

In addition, students complete sufficient unspecified upper division courses to total 60 units, and unspecified courses at any division to total 132 units overall.

Calendar Change: Bachelor of Science, Honours in Interactive Arts and Technology

FROM:

Additional Requirements

Students in this BSc program will also complete both of

- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following, ~~18 units of which must be IAT courses~~

- IAT 333-3 Interaction Design Methods
- IAT 336-3 Materials in Design
- IAT 337-3 Representation and Fabrication
- IAT 351-3 Advanced Human-Computer Interaction
- IAT 352-3 Knowledge Media Architectures
- IAT 355-3 Introduction to Visual Analytics
- IAT 381-3 Special Topics in Interactive Arts and Technology (Science)
- IAT 410-3 Advanced Game Design
- IAT 432-3 Design Evaluation
- IAT 452-3 Developing Design Tools
- IAT 455-3 Computational Media
- IAT 481-3 Special Topics in Interactive Arts and Technology (Science)
- any upper division course from computing science, engineering science, kinesiology, management and systems science, mathematics, cognitive science or psychology .

In addition, students complete sufficient unspecified upper division courses to total 60 units, and unspecified courses at any division to total 132 units overall.

TO:

Additional Requirements

Students in this BSc program will also complete both of

- IAT 403-3 Interdisciplinary Design Studio I
- IAT 405-3 Interdisciplinary Design Studio II

and 24 units chosen from the following:

- IAT 333-3 Interaction Design Methods
- IAT 336-3 Materials in Design
- IAT 337-3 Representation and Fabrication
- IAT 351-3 Advanced Human-Computer Interaction
- IAT 352-3 Knowledge Media Architectures
- IAT 355-3 Introduction to Visual Analytics
- IAT 381-3 Special Topics in Interactive Arts and Technology (Science)
- IAT 410-3 Advanced Game Design
- IAT 432-3 Design Evaluation
- IAT 452-3 Developing Design Tools
- IAT 455-3 Computational Media
- IAT 481-3 Special Topics in Interactive Arts and Technology (Science)
- any upper division course from computing science (**CMPT**), engineering science (**ENSC**), **biomedical physiology and** kinesiology (**KIN**), management and systems science (**MSSC**), mathematics (**MATH**), **mathematics and computing science (MACM),** cognitive science (**COGS**) or psychology (**PSYC**).

In addition, students complete sufficient unspecified upper division courses to total 60 units, and unspecified courses at any division to total 132 units overall.